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ABSTRACT

An interdisciplinary unit designed to modify racial attitudes of primary school students was implemented in a multicultural setting. The target group was a class of 27 second-grade students representing nine countries: the United States, Haiti, Cuba, Puerto Rico, Nicaragua, Mexico, Ecuador, Pakistan, and China. Classroom problems included name-calling, fighting, segregated seating, and refusal to share materials across races. Goals of the unit were to help the students learn respect for themselves and others, to teach them about other cultures represented by the students in the class, to modify negative racial attitudes, and to foster positive attitudes toward others in the class and toward the cultures represented. The program consisted of a 12-week intervention. The first week related the concept of self-respect and respect for others. The next 10 weeks involved multilevel studies of each of the cultures represented in the class. A review was conducted in the final week. The program was evaluated on a pretest-posttest basis with an adaptation of the Bogardus Social Distance Scale. Results indicated that the program was effective in reducing students' racial bias. (Appendices include the adaptation of the scale; a weekly progress questionnaire; an extended bibliography of additional resource materials; and a teachers' guide to "Fugue for Four Frogs," a trilingual musical. (Author/RH)

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NOVA UNIVERSITY

MODIFYING RACIAL ATTITUDES OF SECOND GRADERS IN A MULTICULTURAL SETTING USING A CURRICULUM APPROACH.

by

ANDRES JULIAN RUIZ

A Practicum Report
Submitted to the Center for the Advancement of Education of Nova University in partial fulfillment of the requirements for the degree of Master of Science.

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ABSTRACT

Modifying Racial Attitudes of Second Graders in a Multicultural Setting Using a Curriculum Approach
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Descriptors: Activity Units/Affective Objectives/ Attitude Change/Attitude Measures/Behavior Change/ Childhood Attitudes/Cultural Activities/Cultural Background/Cultural Education/Cultural Enrichment/ Elementary Education/Ethnic Studies/Experiential Learning/Interdisciplinary Approach/Multicultural Education/Racial Attitudes

An interdisciplinary curriculum unit was designed and implemented by the author to modify racial attitudes of second graders in a multicultural setting. The unit was designed to help the students learn respect for themselves and others; to teach them about other cultures represented by the students in the class; to modify negative racial attitudes; and to foster positive attitudes towards others in the class and the cultures they represented.

The program consisted of a twelve-week curriculum unit. The first week related the concept of self-respect to respect for others. The next ten weeks were intense multilevel studies of each of the cultures represented by the students of the target group. The final week was a review of everything covered in the unit. Evaluation was affected by the use of a pretest/posttest adaptation of the Bogardus Social Distance Scale. Pretest results indicating only 12% of the class at the low racial bias level improved in the posttest where 85% of the students tested at the low racial bias level. The program was recommended for use in a multicultural setting from the preschool level to grade six over a long term with follow-up testing. (Appendixes include the pretest/posttest adaptation of the Bogardus Social Distance Scale; weekly progress questionnaire; and an extended bibliography of additional resource materials.)

PURPOSE

This practicum was developed and implemented by the author to modify racial attitudes of second graders using an interdisciplinary multicultural education approach. The setting for the practicum was Lakeview Elementary School, Miami, Florida, which is a part of the Dade County Public School System. The county is divided into four areas: the North, North Central, South Central, and South. Lakeview is approximately one-half mile to the west of Interstate 95 on Northwest 115th Street within the boundaries of the North Central area.

Specifically this study was only concerned with a second grade class, but in a larger sense it had to address itself to a community problem of racial prejudice and the devastating consequences of racial violence in its recent past. Racial prejudice is well documented throughout history from casual observation to careful scientific study. The extremes of such prejudice are also well-known, as are the effects upon the societies inflicted with these horrible manifestations of human cruelty and injustice.

Within the metropolitan community, Miami has experienced many crisis situations in the past three years. The Mariel boat-lift brought thousands of Cubans to a city that was ill-equipped to handle such a tremendous influx. The discontent of Haitians in their homeland has brought thousands more refugees illegally to an already overcrowded city.

The Miami riots of May, 1980, served in a very powerful way to further alienate members of the black community against the white community. The deaths, the destruction by fire and looting, and the hatred of months and years overflowed in the homes of the children in this practicum.

In addition to this, on the national scene Atlanta had experienced a reign of terror with the murder or disappearance of twenty-eight black children. Children of the Lakeview community (and in many communities) were warned and frightened to the extent that mild panic broke out among children who saw a strange car or a person they didn't know. Many children had also experienced bad dreams as a result of this constant bombardment of fear and distrust.

The classroom is a microcosm of society. It does not exist in a vacuum. The process of education can be hindered by concerns not directly related to learning ability such as the tension which results from negative racial attitudes. Racial attitudes and behavior patterns cause fighting which

disrupts both the academic and socialization processes. They also perpetuate false conceptions about the true nature of human beings.

The target group for this practicum was a class of twenty-seven second graders. Sixty percent of the children were female and forty percent were male. Nine different countries were represented and they included the United States (five Anglo-Americans and four Black Americans), Haiti (five), Cuba (one), Puerto Rico (seven), Nicaragua (one), Mexico (one), Ecuador (one), Pakistan (one), and China (one).

The students saw several teachers for instruction, including the author of this practicum who was their main classroom teacher. The students received instruction in music, art, media center, and bilingual curriculum content although each of the students did not necessarily see all of the teachers. For example, an Anglo child did not receive bilingual instruction. However, it is significant to note that five of these teachers were Cuban, one was Black American, one was Haitian, two were Jewish American, and one was Anglo-American. Of the rest of the teachers in the school thirteen were Anglo-American, nine were Black American, eight were Hispanic, and two were Black Bahamian. The principal of the school was Anglo-American and the assistant principal was Black American. These figures are listed here because these

people were very visible to the students and represented authority figures and role models.

The school community has been a constantly changing racial mixture. When the school was opened in 1953, the entire community was white. The first influx of non-whites occurred in the late 1950's and early 1960's when Castro came to power in Cuba. The next major integration came in 1965-1966 when the first black teacher was hired, and 1966-1967 when that teacher's son became the first black student to enroll at the school.

At the time of this practicum, 1981-1982, there were 704 students of which 325 were black, 244 were Hispanic, and 135 were white, representing a wide variety of national and ethnic groups. There was no out-of-community busing so these figures represent the actual school community of Lakeview Elementary.

It should be noted that although the children of this second grade class lived within the boundaries of this school district, less than ten percent had any contact with each other after school hours. This was determined by the use of a simple question interview.

The parents of the children also had little contact with each other in terms of school related activities. At PTA meetings less than fifteen parents from the entire school

attended. For example, when PTA board elections were held, it was difficult to get a quorum due to this lack of interest.

There is nothing new about using an interdisciplinary, multicultural education approach to modify racial attitudes. There is an abundance of variations on the same theme throughout the literature, and it seems to be highly successful. However, one major shortcoming keeps reappearing in those studies which report follow-up tests. In most cases little evidence of lasting significant results has been found.

After a careful review of these studies, the author concluded that there were two main factors which might lead to greater success in the long term, one of which had been virtually ignored. First of all, the multicultural approach should be a part of an ongoing process throughout the child's education beginning with the formative pre-school years which are, quite possibly, the crucial years of racial attitude development. Secondly, and perhaps just as crucial, is the author's assumption that racial attitudes can be significantly altered over the long term only if the students have a day-to-day relationship with the cultural or ethnic group being studied. This is based on the results of a study which found that the strongest negative racial attitudes are found in communities that are racially mixed.[1] Therefore, those studies which have

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[1]Charles Y. Glock, et al., Adolescent Prejudice (New York: Harper and Row, 1975), cited by Stephen M. Fain, et al., Teaching in America (Glenview, Illinois: Scott, Foresman and Company, 1979), p. 233.

dealt with racial attitudes of children who had little or no contact with other races should be questioned in terms of significant attitude change.

Starting in September, 1981, a careful observation was kept in a daily log of behavior both in and out of the classroom. Some situations were set up in order to force the children to make certain decisions.

One of the first and most obvious observations was an abundance of name-calling. The most frequently heard epithets were what one would expect to hear: nigger, spic, Haitian refugee, and Cuban refugee. Calling each other's mothers whores seemed to transcend all racial boundaries.

A second very prominent problem was fighting. Although this never occurred within the classroom, it did break out often in the cafeteria and on the playground. It might break out as a result of the name-calling or as the result of some injustice, real or imagined, that had its basis in a racial conflict. In both cases, a very low level of tolerance seemed to be at the heart of the problem.

Certain tendencies to group themselves according to race was another major cause of conflict. When given a seating choice within the classroom, 100 percent chose to sit with their own race, even down to the breakdown of Hispanics into national groups.

At times, entire racial groups would leave their seats en masse in order to sit together at a table that wasn't being used.

During classwork times, children refused to share material with other races. Also, when playing games or activities or when leaving the classroom, partners would always be chosen on a racial basis. Students performing on grade level refused to help the slower students when the students were of another race. If they were forced to do so, they gave poor assistance. Choosing sides during physical education was always done along racial lines.

Only twelve percent of the target group of second grade students at Lakeview scored seven or higher on an adaptation of the Bogardus Social Distance Scale.[2] Students responded to five questions about each of the ten ethnic groups represented in the class. If they answered "yes" to at least three of the questions, it was considered a positive racial attitude. If they answered "no" three or more times, it was considered a negative racial attitude. The number of positive responses was added up to find the students' scores. One to three was considered high racial bias. Four to six was considered average racial bias. Seven to ten was considered low racial bias.

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[2] Ina H. Robertson, "An Investigation of the Effects of Reading Literature on the Racial Attitudes of Elementary School Children" (Unpublished Master's thesis, University of Illinois at Urbana-Champaign, 1979) pp. 79-80.

Seventy percent of the target group should have scored seven or higher on the Bogardus Social Distance Scale. Therefore, fifty-eight percent of the students performed below the level of low racial bias. The purpose of the practicum was to modify the children's racial attitudes in order to attain the expected scores.

The large discrepancy between what was and what should have been was the result of complex social factors and an ignorance which came from a lack of systematic education in the area of racial awareness and appreciation. It was the purpose of this practicum to show that racial attitudes of children in a multicultural setting could be influenced even if only in the short term, that the short term effect is as important to the academic setting as the long term effect is important to society, and it will hopefully become evident that this type of program can be successful in the long term, and that it should be adapted for use at every grade level, including pre-school, if education, in a multicultural setting, is to maintain itself at an optimal level.

RESEARCH

A review of the literature concerning racial prejudice in children and various attempts to change or prevent these attitudes did not present a very optimistic outlook. There were no reports that this author found that would indicate that success could be maintained in the long-term. Many studies indicated success with limited results, but most of those studies neglected factors important to meaningful results, as it has been pointed out. Nevertheless, this is the challenge, and perhaps it is an indicator of the path that strategies for the education of children in a multicultural setting will take.

Briefly stated, there have been two basic approaches to strategies for the modification and prevention of racial attitudes. These are the curriculum approach and the reinforcement based modification approach, as noted by Balch and Paulsen (1979).

The reinforcement approaches have been minimally successful. Even the study by Best, Smith, Graves, and Williams (1975) which reported a one-year follow-up to their study showed that most of their gains had been lost. Other studies

neglected a follow-up or had no significant results to report. Most of these tests used PRAM I or PRAM II as pretest/post-test instruments, and the limitations of these tests has been noted by Balch and Paulsen (1979). Therefore, for the purpose of this practicum, these methods and forms of testing were discarded in order to investigate the second, more promising alternative, the curriculum approach.

The most encouraging results of all methods and studies examined was definitely the curriculum approach which appeared in the literature in many different forms. The main difference was in what area or combination of areas the program was implemented. Success, at least in the short term, was increased by the use of a multi-level curriculum approach.

A significant study by Robertson (1979) based upon a year long social studies program with an emphasis on reading showed significant statistical improvement of racial attitudes toward nine of the fifteen countries studied. The materials for the program were funded by a Right to Read Grant, which included multi-media throughout the experiment. The major drawback to this study was that the target group was totally Anglo-American. Black American speakers were brought in for the Black studies unit, but this seems non-significant considering the actual contact time between the speakers and the target group. However, a modification of the Bogardus Social Distance Scale was

used in this study as a pretest/posttest and was adapted for use with this practicum.

Many references in the literature referred to a need for a pre-school program because of the early age at which racial attitudes are actually formed. One such program was developed along the lines of a human relations course by the Madison (Wisconsin) Metropolitan School District. It included a list of human differences that go beyond race such as handicaps, age, different ways of living, and family structures. One of the major tenets of the program was the basis of the author's practicum philosophy, "You can't respect what you can't see"[3] and also what you don't associate with on a regular basis.

The over-all curriculum approach was successfully used by Singh and Yancy (1974). It was conducted over a period of thirty school days with a target group of first grade students. Daily forty-five minute sessions covering biographies, fiction, art activities, multi-ethnic readers, language arts projects and math projects rounded out the program. Mean scores were raised from the biased category during pre-testing to the non-biased category during the post-testing. Once again, however, the problem is that there was no follow-up.

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[3]R. Thielke, "A Preschooler's Human Relations Course," Day Care and Early Education, 1978, 5, pp. 21-23.

Another project which should be mentioned is the Peoples Place Multicultural Center in Houston, Texas. It was established with a grant from the Emergency School Assistance Act (ESAA). Six elementary school classrooms were designed to stimulate, as nearly as possible, six actual cultural settings. The cultures were presented through oral instruction and active involvement of the students in the geography, attire, art, music, dance, lifestyle, language, food, games, and crafts of the people of those cultures. The objectives of the center were to reduce racial isolation because the students came from basically one-race schools and to foster cultural awareness and promote interracial acceptance. The evaluation of the attitudinal changes was effected by the use of doll-play activities.[4]

The general conclusion of the Peoples Place study was that involving culturally mixed elementary school children in multicultural instruction would result in favorable changes in the degree of acceptance of one another, at least on a short-term basis. The situation at Lakeview is an established cultural mix which does not require an artificial bringing together of unfamiliar faces, but rather they are dealing with their own classmates on their home territory.

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[4] L. Alexander and R. Brown, "Evaluating Attitudinal Change in a Multicultural Setting," Paper presented at the 62nd Annual Meeting of the American Educational Research Association, 1978.

The overall curriculum approach was chosen because of the statistics already cited which show encouraging results. However, significant modification of this approach including the introduction of several new elements were necessary and will be discussed in more detail in the section concerning implementation. Briefly stated, it was an intense multi-cultural studies unit which incorporated language arts, geography, social studies, music, dance, and art. Books, pictures, magazines, films, film-strips, cassettes, records, transparencies and slides were used to educate the students about each others cultural, historical, and geographical place in the world.

This unit differed from other approaches found in the literature because this group of students was racially mixed. The author contends that those studies using one ethnic group in an isolated situation are not successful partially due to the fact that there is a lack of continued contact with the racial groups studied. This study included only the countries of the children in this class.

Another unique feature of this practicum was the use of students teaching students about their own culture. Parents were also brought into the classroom to lecture and demonstrate as were other teachers, counselors, attendance clerk and aides. This practicum dealt with a "people" problem and it was a basic assumption of this study that a "people" answer must be found.

METHOD

Each week of the program was an intense study of one of the countries represented by the target group. The twelfth, and final, week was a review of all the countries studied with an emphasis on what all of the children had in common and what they learned that they did not know before.

Films, slides, pictures, posters, and maps were used to "travel" to the country being studied. Bulletin boards and a special display table contained artifacts, money, clothing, toys, etc. which gave insight about the daily lives of the people. Music, dance, and artwork was an important part of student participation. Also, books, magazines, and newspaper articles were incorporated into the reading unit, and full use of the media center encouraged students to look for information independently to be shared by the class. During physical education classes games that children play in other countries were introduced and special emphasis was placed on teamwork and its importance to success in every group project. Each week a special food unit brought the countries into the classroom so that the students could actually sample the various

cuisines first hand.

The teacher was the primary source of information but certainly not the only one. The principal, the counselor, other teachers, aides, custodians, the attendance clerk, parents, children from other schools, and members of the community were all involved in various aspects of implementation. Students were also used as information sources and helped with activities during the week that their country was being presented.

An important feature of the program was an introductory week dealing with self-respect which included a presentation by the school counselor. As a follow-up, the teacher employed group activities to explain the concept of self-respect, a prerequisite to respect for others.

Another special, and quite unique feature of the unit was the presentation of a tri-lingual, tri-ethnic musical play, A Fugue for Four Frogs. This musical was a special presentation by the Players State Theatre of Coconut Grove, Florida, with partial funding by the South Atlantic Bi-lingual Education Services Center. The students brought money to help pay for the production to which the whole school was invited. The play dealt with the problems of communication and understanding in a tri-lingual, tri-ethnic setting and established the goals of this program in the minds of the children.

At the end of each week, a short questionnaire was given to each student to evaluate any short-term progress and to help with any possible corrections or additions that might have been necessary.

Due to the availability of certain materials and resource people, some activities did not occur at the time that they were planned. This forced a certain amount of overlapping of several ethnic presentations which was, as it turned out, probably a desirable situation. The following section contains the highlights of each week of implementation.

First Week - Self-respect

As an introduction to the twelve-week implementation, one week was devoted to helping the students become more aware of themselves and to accept themselves and their differences so that they might learn self-respect. The philosophy of this practicum, "You can't respect what you can't see," was applied to each student's concept of himself or herself.

Various activities were employed to help the students become more aware of themselves and their feelings. Students drew pictures of themselves at home with their family, at school in the classroom, and at school on the playground. Every child was encouraged to tell the class what made them happy, sad, and angry in each situation.

Students were also asked to select children who were different from themselves and to write three reasons why they were different and then to write three reasons why they were similar. In addition to these lists of similarities and differences, students were encouraged to make "picture" lists from pictures they brought from home. These pictures were baby pictures, family pictures, and pictures from some countries where the children had lived. They were placed on a special bulletin board and labeled according to similarities and differences. During class discussion children were asked to express what they thought was good about being different and what was good about being the same.

On the first day of this week, the school counselor spoke to the class about self-respect. He talked about pride in one's self and pride in one's heritage. He stressed that no race is originally from the U.S. and that most people came here because they believed in the opportunity to improve themselves. He also pointed out that coming to the United States took a lot of courage, it usually meant working very hard, and that students should be proud of the accomplishments of their family and their race.

Second Week - Black Americans

Due to scheduling difficulties, what was to be the major event of the Black American week actually took place

during the first week of implementation. This was a musical presentation by Drew Elementary School, Miami, Florida, on what it means to be black. Children from kindergarten through sixth grade performed dances, recited poetry, and presented background material related to self-respect and pride in black history and culture. The idea of self-respect as a basis for overcoming prejudice and the injustice of racial discrimination was stressed.

During the week it was possible to present a wide variety of learning activities due to the abundance of book and non-book materials that were available concerning black history and culture.

On the last day of the week, food that is typical of Black Americans today was brought in by some of the parents and the custodian. The vice-principal of the school who is black was supposed to talk to the class about black community leadership and involvement, but she was unable to attend due to other responsibilities.

On Wednesday of this week, the play, A Fugue for Four Frogs, was presented by Players State Theatre, Coconut Grove, Florida. It was a musical fantasy about four frogs adrift in a stormy Caribbean sea. The frogs seek shelter together on a floating mushroom cap along with a bookworm who tries to convince everyone to be friends. However, the frogs are different in color and language and are distrustful at first.

Finally, they learn to communicate and accept each other's differences in order to survive. The entire school was invited to share this performance.

Third Week - Cuba

One of the main resources for this week was the author of this practicum, who is Cuban. Personal artifacts, pictures, money, clothing, and games were featured. Of course, in addition to the weekly samplying of ethnic food was an added interest: the teacher and one of the aides prepared the meal.

The author also related his experiences as a refugee in the United States, how he spent time in a special tent camp, and the years of separation from his family and friends. This opened up a lively and very moving discussion of the experiences of several of the children in the class. These experiences were compared to other children in the class who had felt the pain of separation from their families because of death and divorce.

One of the teacher's aides was able to perform several typical Cuban dances in full costume for the children. After her presentation, she danced with the teacher, and then helped some of the students to learn the steps.

Fourth Week - Ecuador

The outstanding event of this week was a visit by the parents of one of the boys in the class. The father was

from Ecuador and the mother was from Cuba. The father spoke very eloquently about his mixed marriage and the fact that nearly 40% of all Ecuadorians are mestizos, or mixed Indian and Hispanic. They were both able to share pictures, artifacts, and personal remembrances of both of their countries. They also shared their baby with the class, and told about Ecuadorian and Cuban family traditions.

Fifth Week - Mexico

Due to the success of the family visit during the fourth week, a Mexican family was invited into the classroom to share whatever they could. They brought several outstanding items for the bulletin board and display table including many hand-crafted pieces of clothing, pottery and jewelry.

The mother returned later in the week to donate lunch for the entire class. The response of this family, as well as the others, encouraged this author not only because it proved to be an invaluable resource, but also because of the interest of the parents to be a part of a project of this nature.

Sixth Week - Puerto Rico

One of the girls from the class had recently returned from a visit to her grandparents in Puerto Rico. She was able to share many interesting pictures and stories that brought

the country closer to the classroom.

During social studies, the history of the island was traced back to the Arawak Indians, the original inhabitants of Puerto Rico, or Boriquen as they called it. The take-over by the Spanish, the inter-marriage of Indians, Spaniards, and Black Africans, and the eventual involvements of the United States were discussed. Examples of different racial mixtures such as a Black Puerto Rican, a Spanish-appearing Puerto Rican, and a white Puerto Rican were asked to visit the class and the children were asked to guess which one was Puerto Rican. Stereotypes were discussed in language the children could understand.

Also, the students were made aware of the transfer of Haitian refugees to the army base in Puerto Rico.

The food unit for this week consisted mainly of the various tropical fruits that are typical of the island.

Seventh Week - Pakistan

Students were made aware of the fact that Pakistan was once a part of India, and that India won its freedom from Great Britain just like the United States. At that time an agreement was reached to partition East and West Pakistan from India because of religious conflicts. A brief outline of the Muslim faith was presented in class.

The mother of the student from Pakistan brought several

articles of clothing to demonstrate typical costumes of the country. It was noted that it was a Pakistani who first made the Hawaiian aloha shirts that were sold in this country.

Eighth Week - Haiti

A mini-language course was one of the highlights of this week's implementation. Using students as teachers, and helping the students to use techniques of second-language acquisition, the class became familiar with Haitian-Creole phrases and selected vocabulary words related to school and family situations.

Another major event of this week was keeping track of developments related to the detention of Haitian refugees by the United States government. The entire class watched the noon news together, and they were encouraged to watch the news at home with their parents. The interest expressed in discussion times following the news led to the continuation of this practice for the remainder of the school year. The students became very sympathetic with the plight of the Haitian refugees.

Ninth Week - Nicaragua

An open-air market atmosphere was re-created in the classroom. Students set up booths and tables to "sell" fruits and vegetables, and students were introduced to the concept of bartering.

Earthquakes were discussed during science. In simplified terms, the reasons for earthquakes were explained. The potential for destruction especially as it related to the earthquake that destroyed Managua demonstrated the need for other countries to come to the aid of those who experience natural disasters.

It was also noted that many Haitians, Cubans, and Nicaraguans have come to this country to escape political problems in their homelands.

Tenth Week - China

Stir-fried vegetables were featured in this week's food unit. A wok was brought into the classroom to prepare the meal, and chopsticks were given to every child to eat with. Together with fortune cookies for dessert, these were first-time treats that surprised and delighted them all. In general, the children were very accepting of all of the foods served in the class throughout the implementation.

Two antique Chinese vases were displayed in the classroom with silk robes and a statue of the Buddha.

The Chinese student in the class told of her upcoming trip to visit her grandparents in China, whom she has never seen. She also spoke in Chinese to the class for the first time. This was a considerable accomplishment because prior

to this implementation she had been unwilling to identify herself as Chinese.

Eleventh Week - Anglo-American

An abundance of materials was available for implementation of this unit. Folk tales and songs of the past were presented along side of books and popular music of the present. The school secretary prepared an exciting show for the class to explain American square dancing techniques, its music and its customs.

During Social Studies, the idea was emphasized that every group of people who came to the U.S. came because of the opportunity for a better life which they believed they would find here.

Twelfth Week - A Review

The final week of the practicum implementation tied together all of the various elements which had been presented. New lists of similarities and differences proved that the children were more aware of themselves and others.

There were two main highlights of the review. First of all, a field trip to a local theatre to watch Huckleberry Finn in spite of the fact that some people consider the content of the film to be disparaging to blacks. Ina Robertson cites a study by Frankel that concludes that a study of the book "significantly changed the attitudes of the subjects toward blacks

and also changed the self-images of black students in a more positive way."[5]

Secondly, the children of the school including the students in this class had learned the words to the popular song "Ebony and Ivory" by Paul McCartney and Stevie Wonder, and everyone say the song together in an assembly, a fitting expression of the ideals and goals of this practicum.

[5]Robertson, op. cit., pp. 25-26.

RESULTS

After twelve weeks of an intensive interdisciplinary multicultural education unit 85% of the target group of second graders at Lakeview Elementary School scored seven or higher (low racial bias category) on an adaptation of the Bogardus Social Distance Scale. The remaining 15% all scored in the average racial bias category with no students scoring in the high racial bias category.

These results show a discrepancy of fifteen percentage points in excess of what was expected at the beginning of the practicum. This could be due to several factors. First of all, the initially projected figure may have been the result of caution. Second, other factors outside the classroom may have had a beneficial effect on the attitudes measured, such as parents, television, etc. Next, the administration of the pretest combined with the weekly administration of a progress test may have caused students to anticipate "correct" answers to the questions. And, finally, of course, the author's commitment to the ideals presented in this paper may have contributed in a considerable way to the success of the program.

There were no negative aspects to the program worth mentioning. Complete cooperation of administration, faculty, and staff of Lakeview Elementary as well as the support of

parents, relatives, and friends within the community served as an inspiration to this author that was not expected given the past history of involvement in school activities. It should serve as an inspiration to others who also teach in multicultural settings and find themselves beginning to deal more with discipline problems than with the process of education.

Sometimes scheduling events during a certain week of implementation was impossible and this forced a certain amount of overlapping which created a rather desirable situation. Students had a chance to compare various aspects of different cultures and discuss the relationship of each sub-culture to a greater whole.

One of the most immediately evident results of the implementation was an excellent change in behavior. Name-calling disappeared almost completely and, eventually, so did the fighting on the playground and in the cafeteria. New social relationships developed across racial and national lines, and children played games and participated in team activities with each other both in and out of the classroom.

RECOMMENDATIONS

The most difficult part of a project such as this one is to generalize from the results of attitudinal change. Attitudes are hard to capture, and once they are caught and supposedly reformed perhaps they are like prisoners who, having been released, return to their former ways. That would seem to be the indication of other reports and studies.

But, and there should be no doubt about it, few educational systems have ever attempted to develop basic competencies in multicultural relations as much as they have developed basic skills. Until multicultural education is a priority among those who are responsible for establishing the objectives of the curriculum at all levels, including pre-school, there will be very little voluntary application of such principles. Many people feel about multicultural education the same way they feel about forced busing, and it is not always going to be as easy to implement as it was at Lakeview Elementary. On the contrary, adaptation of such a program by an entire school system may be only an impossible dream of the future.

Nevertheless, the facts are staring the school system in the face now. Especially in cities like Miami, where the cultural mix has put a tremendous strain on human relations

both in and out of the school system, the problem must be addressed. It may not have been an area in which the school system wanted to get involved, but this position must be re-evaluated if education, in a multicultural setting, is to proceed at an optimal level.

The results of this practicum offer an easily workable solution for implementation at the elementary level with implications for special adaptation at the preschool level. Implementation in a multicultural setting over a long term with follow-up testing would then provide more significant results than have been obtained to date.

An extensive bibliography of additional resource materials is included in the appendix to facilitate implementation of other programs in a multicultural setting. However, administrators and teachers should be aware that no matter how extensive one's resources might be, one of the most crucial factors in the success of such a program is the degree of commitment of the classroom teacher along with the complete support of the administration. Special training should be made available through teacher inservice education courses to sensitize teachers to the special needs of individual cultural groups. Teachers and administrators will both be more enthusiastic about multicultural education when they realize that many of their classroom management problems will be solved when improved attitudes result in improved behavior.

"If we succeed in transmitting cultural knowledge of their own and other societies and cultural adaptability to our students perhaps we will have a lasting part in reducing their culture shock when they encounter another society with different values, as surely they will during their lives, and perhaps we will have no small part in making future generations tolerant and even appreciative of different cultures."[6]

[6]Jon E. Zimmerman, "Methods for Bringing Culture into the Classroom." Paper presented at Modern and Classical Language Association of Southern California, 1978. p. 15. ED 153 492

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* * * * * *

Appendix A

Adaptation of Bogardus Social Distance Scale

1. Would you want someone from (country i.e. Puerto Rico) to be a member of your family, such as a brother or sister, uncle or aunt?
2. Would you want someone from (country) to play with you and the other children in your neighborhood?
3. Would you want someone from (country) in your school?
4. Would you want someone from (country) in your classroom?
5. Would you want someone from (country) to live in the house right next door to you?

Appendix A(Cont.)

Grade_____ Student Response Sheet

Puerto Ricans	1 Yes	1 No	2 Yes	2 No	3 Yes	3 No	4 Yes	4 No	5 Yes	5 No
Cubans										
Mexicans										
Ecuadorians										
Haitians										
Chinese										
Pakistanis										
Black Americans										
Anglo Americans										
Nicaraguans										

Appendix B

Interview

Grade: Race:_____

1. Who would you most like to sit next to?
   a. Spanish
   b. White American
   c. Black
   d. Other

2. Who would you not like to sit next to?
   a. Spanish
   b. White American
   c. Black
   d. Other

3. When choosing a team (as a captain) who would you pick to be on your team?
   a. Spanish
   b. White American
   c. Black
   d. Other

4. Who would you want to live next door to?

   a. Spanish

   b. White American

   c. Black

   d. Other

5. Who would you not want to live next door to?

   a. Spanish

   b. White American

   c. Black

   d. Other

6. Who would you want to be your reading partner?

   a. Spanish

   b. White American

   c. Black

   d. Other

Appendix C

Monitoring Weekly Progress

1. What did you like the best about (country)_____?

2. Would you like to visit (country)_____?

3. Would you like to have some from (country) _____as a friend?

4. Would you like to eat some other foods from (country)_____?

5. Would you like to sit next to a (nationality)_____?

6. What else would you like to know about (country)_____?

APPENDIX D: EXTENDED BIBLIOGRAPHY

The following list of materials is not intended to be an exhaustive bibliography of the literature. Rather it is a starting point for other studies. The teacher is the best judge of the appropriateness of materials selected for use in any study.

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APPENDIX E

Teacher's Guide for "Fugue for Four Frogs"

PLAYERS STATE THEATRE

Touring Company

Winter 1982

Material prepared by:

PLAYERS STATE THEATRE Staff

SOUTH ATLANTIC BILINGUAL EDUCATION SERVICES CENTER (SABES)
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The following material is presented as a guide for teachers whose students will see a performance of the trilingual play performed by the Players State Theatre Touring Company's Winter 1982 tour. Some of the questions and ideas presented will be addressed in the post-performance workshop. We urge that some of these issues be raised before the students see the performances and that, wherever possible, a postdiscussion analysis and/or activities be done in class, particularly for students enrolled in official bilingual programs.

The material is only a guide and area bilingual supervisors and other school sponsors should decide what elements should be be stressed. We have been reminded by elementary schools which have booked the workshop that, after a forty-five minute performance, children should not, for obvious reasons, be subjected to another full workshop. We will keep these workshops short and light, but suggest that the materials and questions presented here and by the play be reviewed in class the next day.

What is Bilingual Theatre?

Players State Theatre has operated a professional bilingual Touring Company for thepast three seasons and is fully committed to the concept of bilingual theatre. Based as we are in Dade County, we have watched the rapid grouth of the City of Miami to the point where 52% of the population is Spanish-speaking. Other Florida counties may not have witnessed that form of rapid growth, but bilingual educators throughout the state are increasingly aware of having to program and deal with a rising number of non-English-speaking students. In response to requests from many viewers, French has been added to this year's production, making a tri-lingual experience.

Individuals who speak different languages and have different cultural roots often find it difficult to understand each other fully because their normal paths of communication are blocked. Essentially, theatre concerns itself with communication; between individuals and between social and cultural groups. To quote George Bernard Shaw, "...every social question furnishes material for drama."

By committing itself to the concept of bilingual theatre, and by commissioning specific plays which address the issues of social and personal change inherent in a multi-cultural society, Players State Theatre Touring Company feels it is helping to bridge Florida's communication gaps. This is being done within the true theatrical tradition, with heavy emphasis placed on the production values necessary for good theatre: script, set, costumes, music and good acting.

The Methodology of Bilingual Trilingual Theatre

Basically, the scripts commissioned or adapted for bilingual/ trilingual theatre tend to employ two methods:

1. Instantaneous translation, whereby dialogue in one language is translated by the response of another character in the second language almost immediately. This method is particularly useful in plays aimed at younger children who have not yet fully mastered both the languages being used.

2. Parallel construction, a method in which something spoken in one language is restated in the second language, although not necessarily in an immediate manner. Thus, for example, character A makes an important statement to character B in Spanish. The dialogue continues for several speeches until character B or, possibly, character C restates the important information in English. With parallel construction, a natural flow of dialogue and action can be maintained. Thus, the method is adaptable to the more sophisticated demands of an older audience. It also allows for experiment with a more stylistic format.

3. Sometimes, a process called "natural mixing" is used. That is the language used by a character is natural to his or her origin and is not necessarily translated either instantaneously or through parallel construction. Understanding depends on the impact, cadence, tone, inflection and delivery of the line. Language in the theatre carries context and action, not necessarily both at the same time. What the character does is as important as what the character says; i.e., how line is spoken. Thus, communication with a theatre audience (and between people in every-day life) takes place on two levels - verbal and non-verbal.

Note: Bilingual theatre is an excellent format for training students to understand the connotational values of a foreign language and culture by providing experiences that make the connections between verbal and non-verbal communication clear.

The Play

"Fugue for Four Frogs"

This original trilingual musical is a high adventure set on the turbulent waters of the Caribbean aboard a floating mushroom cap. Three frogs (an English speaker, a Spanish speaker, and a French speaker) are washed up on a mushroom inhabited by a trilingual bookworm. At first distrustful of each others' skin color and language, they resist the worm's efforts to encourage them to be friends. However, they finally overcome these barriers when they need to work together in order to survive. Trilingual dialogue and songs are utilized in this musical fantasy designed to delight all age groups.

From the play's action several major points emerge:

1. People are alike in certain ways but different in certain ways.

2. Often surface differences among people lead to mutual nonacceptance.

3. Often surface differences interfere with communication.

4. People need to overcome their differences and learn to work together for everyone's benefit.

These themes may be explored by teacher and students after they see the performance.

In order to make this play both a stimulating theatre experience and valuable educational activity, we recommend that teachers utilize pre- and postperformance activities with their students. A variety of suggestions are offered below for your consideration. Not all the activities are equally appropriate for all age levels. Choose one or several that you think would be appropriate for your students.

Suggested Preperformance Activities

1. Tell the students the title of the play or write the title on the board. Ask them what the title means to them and what they think the play will be about. These ideas may be written down. Ask the students if they know what the word fugue means. If they do not, explain the meaning (a music term meaning several themes introduced sequentially in a piece of music which are then intermingled). If possible provide an example of a fugue for students to listen to. Ask students, as they watch the performance, to consider how fugue is interpreted and used in this play. (Their observations would then be discussed after the performance.)

2. List for students the elements of drama:

   plot-what happened?
   character-who are the people?
   situation/setting-where does the act take place?
   theme-what is the play about? what is the message?

   Request that as they watch the play the students keep these elements in mind because after the play the class will discuss them (back in their room). You may also want to write on the board the terms: set, costumes, props.

   Explain what they are (if children do not know) and ask children to watch for these during the play.

3. If you (or someone you know) are able, come into your room the day of the play performance and begin speaking a language that some or all of your students do not understand. Continue using this language so that you get reactions (verbal and nonverbal) from students. Then ask the students who did not understand the language how they felt in this situation. Their feelings should then be related to the characters they will see in the play, frogs who speak different languages and who do not understand each other. As they watch the play, ask them how to consider how this lack of understanding makes the characters feel and how they show their feelings (discuss after the performance).

4. Have everyone in the class: 1) draw or paint a picture of him/herself, or 2) draw a picture of someone else in the class, or 3) write a short autobiography,or 4) observe another person in the class and describe that person. After the drawings or writings, share the works, structuring the sharing with the focus on the questions: How are we all alike? How are we different from each other? If language and skin color differences are not mentioned, use the children in the class (or their pictures or writings) to point up these differences. Explain that in the play the children will see characters who have some likenesses and some differences, and request that as they watch the play they consider what these likenesses and differences are. These may be discussed after the play.

5. Using a book such as <u>The Family of Man</u> or <u>The Family of Children</u>, share some of the photographs and discuss: How are people alike and how are people different from each other? Likenesses and differences may be written on the board and whichever ones are offered may be listed. Relate this question to the play the children will see by asking the children to consider likenesses and differences of the characters in the play they will see.

6. In a dramatic play activity, move chairs and desks out of the way (or go outside) and have the children pretend they are frogs and worms. How would they move if they were these animals? After this activity, request that the children watch the actors during the performance to see if they can identify how these people represented these animals.

7. Give each child a paper bag (lunch size), construction paper, scissors, and paste. Have children make frog or worm puppets and allow them to "talk" to each other. Let the children know that in the performance they will see the main characters are frogs and a worm. Have them consider (as they see the play) how these characters talk and what they look like.

Possible Postperformance Activities (done in the classroom in addition to postperformance workshop)

1. After children have seen the performance, elicit their reactions to it. Review the plot--what happened? What were their reactions to the plot, what did they like, not like? What did they think the play was trying to tell us?

2. Have children draw a picture illustrating a part of the play they particularly liked/remembered well. These pictures may be shared with the class.

3. In addition to or instead of the pictures, have children write a summary of the play and give their reactions to it. These writings may be shared with other students in the class.

4. Divide children into groups of 4 - 6 each. The directions to the groups are that they are to make the play into a story and illustrate it. This activity may be done over several days. Working together, each group is to come up with their own product: written story and illustrations. If you have children from several different language groups, group them heteregeneously according to language. Accept productions in different languages.

5. Put the following words on the board again (see activity 2 - preperformance activities):

   plot
   character
   situation/setting
   theme

   Now that students have seen the play, ask them to describe each of these terms as they are found in the play, e.g., who were the characters, what was the plot, what was the play trying to say, what was the setting and situation of the play?

6. List the following terms again (see activity 2, preperformance activities):

   set
   props
   costumes

   Have students discuss the use or nonuse of each of these features in the play they have seen.

7. Ask the students whether the actors used any special movements to show that they were portraying a frog or a worm. How did the actors move or not move? Were they convincing?

8. After the performance, have students make puppets or masks of the characters. These may be made with paper bags or paper plates. In small groups, encourage the students to act out the play or to improvise other situations for the same characters.

9. If students have sufficient interest, encourage the writing of a different play (or a different story) using the same characters. The question might be: What happens next to the characters? Different small groups could work independently and then share their inventions. These also could be "performed" by students.

10. Choose some of the vocabulary or phrases presented bilingually or trilingually, for example:

English	Spanish	French
mushroom	seta	champignon
water	cosina, agua	cuisine, l'eau
lonely	triste	triste
listen	escuchen	ecoutez
help	auxilio, socorro	aidez moi
amphibius	amfibias	
mosquito	mosquito	
frog	rana	grenouille
	canto al amor	chanson de amor
	Siento nacer una emocion ardiente	L/amour est naitre dans mon coeur
please	porfavor	sil vous plait
What are we going to do?	Que vamos a hacer	Que faison nous
We work together	Trabajamos juntos	en ensemble
Frogs swim very well	Las ranas son muy buenas nadadoras	

Have students read them and note how at times they are similar and at other times not. See if students can come up with other words/expressions from the play or apart from the play that they may express in several languages. If there are students who speak other than the languages of the play in your room, how would they say some of these expressions.

11. Have your students think about and respond to these questions/ statements:

    a. Should theatre concern itself with illustrating society's problems, particularly contemporary "hot" issues? Are we presenting art or sociology?

    b. What is theatre?

    c. How can action be implied by non-verbal means? Is non-verbal communication illustrated by this play? Explore such terminology as nuance, inflection, cadence, tone, and delivery in speech.

    d. Current language teaching theory emphasizes the dramatic presentation of the foreign language; special attention is paid to hearing the language spoken within a recognizable human context so that students can learn the rhythm and inflection patterns of the language. You might evaluate these theory in class after your students have seen this play.

Final note:

We at Players State Theatre love being sent copies of work done by the children as well as comments by teachers. We are constantly re-evaluating our bilingual techniques in childrens' theatre.

Thank you.